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ABSTRACT

This curriculum guide presents fourteen student activities for use in integrating career education into senior high school art classes. The activities are written in support of five broad objectives: to develop a positive attitude toward self, to develop decision making skills, to develop interpersonal skills, to clarify the meanings of school and work, and to develop an awareness of occupational areas. The activities range from those designed to help class members get to know each other, to activities to allow students to participate in the decision making processes of grading and art project planning, to those designed to encourage students to become aware of the art-related occupations in their community. Format for each activity is as follows: statement of behavioral objective, brief overview of the activity, description of teacher and student procedures, and suggested followup. (BB)

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Career Education in Art:
A Senior High Courseguide

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FOREWORD

This CURRICULUM GUIDE was developed and field tested by staff members of the Roseville Area Schools, Roseville, Minnesota. Portions were funded by United States Office of Career Education grants.

The materials have been arranged so as to be as usable as possible for the classroom teacher. A preface or "Foreword to the Teacher" begins each guide. Following the preface comes the day-by-day procedure written from the teacher's point of view: Title of activity (what the greater part of the day will be spent on); objective(s); time line; materials needed and the procedure to be followed. This is followed by student worksheets or study materials where applicable.

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PREFACE

Career education is **a lifelong process of implementing a self concept** satisfying both self and community. The principles of career education bridge humanistic child-centered trends in education and traditional subject matter areas.

The purpose of this book is to encourage the exploration and application of career education concepts in secondary art through an activity approach. The activities are intended to be used in conjunction with existing curriculum rather than as replacements or substitutes.

The activities are written in support of five broad objectives:

I. To develop a **positive attitude toward self** through an awareness of the students' developing values, talents and interests as they relate to work roles.

II. To develop **decision making skills** and an awareness of the results of actions and decisions which give students a sense of destiny control.

III. To develop **interpersonal skills** required in work roles.

IV. To give students an opportunity to **clarify the meanings of school and work** in their lives.

V. To develop the students' **awareness of occupational areas** in terms of work roles, related lifestyle and potential satisfactions and dissatisfactions.

Suggestions for Use

The activities described in this Senior High School Art Curriculum Guide are equally applicable to 10th, 11th and 12th graders. Several activities, while created to be used as separate and individual activities, are appropriate to simultaneous use. When this is appropriate, it is noted in the activity description.

This curriculum guide is not meant to be **THE** definitive high school art — career education guide. Rather it is meant to be a catalyst to encourage users or readers to revise, adapt and/or create their own art activities, focusing on the broad career education goals previously described.

STUDENT INTRODUCTIONS*

APPLICABLE ART AREAS

Painting, Sculpture, Jewelry, Pottery, Drawing, Fibers, Design, Printmaking

BROAD OBJECTIVE

Positive Attitude Toward Self

BEHAVIORAL OBJECTIVE

To encourage students to become better acquainted with each other through the examination of personal values, interests and goals.

ACTIVITY

This project is particularly effective at the beginning of the year, semester or quarter, when students of a particular group or class are unfamiliar with one another.

Time: 1 hour

PROCESS

You can begin by asking students to sit in groups of two. It is ideal if students pair with someone they do not know, but this is not always possible or necessary. If there is an odd number of students in a group, you can have one group of three or you can pair with one of the students.

Each student should be supplied with a dark magic marker or crayon and a large sheet of newsprint or wrapping paper (24" x 36"). Ask each student to interview the other person in his/her group and record information on the paper with the marker. Encourage each interviewer to try to find out as much as possible about his/her partner. You can help to get them started by suggesting questions such as: What is your name? Where were you born? What are your hobbies? Do you have a job? Do you own a car? What do you plan to do next summer? What do you plan to do when you graduate from high school?

All groups can conduct their interviews simultaneously, first one member, then the other, recording information as they go. It will take about 10-15 minutes for all groups to complete their interviews.

When all groups have finished their interviews, ask the students to draw a portrait of the person they have just interviewed, using the same side of the paper if possible. The members of each group can draw each other simultaneously. Encourage students to be alert for their partner's most outstanding characteristics and to record them in the portrait. This exercise encourages each student to look very carefully at his/her partner. It is entirely possible that some students conducted their entire interviews without ever having looked at each other. Have the students draw their portraits large (half the paper or more) and limit the drawings only to the area of their partner's head. Since their work is done with magic marker or crayon, there will be no opportunity to erase, thus a more spontaneous rendition is encouraged. You can further promote spontaneity by limiting the drawing time to five minutes. However, be sure each student has enough time to finish his/her drawing. If there is not enough room to do a large portrait on the same side of the paper, the drawing can be done on the reverse side. When all students have finished their work, give them a few seconds to relax. They will probably be laughing at each other's drawings.

INTRODUCTIONS

The final step is the most important. Explain that each group will stand up by itself and each member of the group will introduce to the entire class the person he or she has just interviewed and drawn. Tell them that they may use the notes taken during the interview. At the completion of the introduction, each student will hold up — for all to see, the drawing of the person introduced. You may ask for volunteers to begin the introductions, but it may be necessary to ask one group to be first (two people you may know to be somewhat comfortable in front of a group). Once started, the other groups should follow willingly. Be sure both members of each group remain standing during both introductions.

There will be much laughter and "noise" during each introduction, and in particular, when the drawings are held up. Students making introductions should be encouraged to "speak up" so that everyone can hear and pause if it becomes too noisy.

There may be some groups who have very little information about each other or some who missed vital information. It is, therefore, important that the leader (teacher) provide additional interview time as needed. This should be done when each student has completed his/her introduction. You can take advantage of information given to gain further information. For example, you may ask: Why did you quit your job? Why do you want to graduate early? etc.

FOLLOW-UP

It is important for teachers conducting this project to provide a brief oral evaluation immediately following all introductions. Some things to point out are the fact that each student now knows more about the other members in the class, that each student was able to stand and speak before a group of people, that each student has shared something personal about himself/herself with others, and that each student has cooperated in small and large groups. There are infinite possibilities.

After a period of six or eight weeks, it is desirable to conduct a written evaluation of this activity with the students. You will gain further information about the

*While the **Student Introductions, Name Tags** and **Self Interest Collage** activities are designed to be used as separate and individual exercises, you will find them compatible to simultaneous use.

project and your students by asking such questions as: Did the project help you to know more of the other students in class? Did it make it easier to communicate with others during the quarter? Was it difficult for you to get up and tell about another person? Was it difficult to share information about yourself? Will it be easier next time?

NAME TAGS

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Positive Attitude Toward Self

BEHAVIORAL OBJECTIVE

To encourage students to get to know all the other members of their class by discovering their names and interests

ACTIVITY

There are many ways to get to know other people. The first step is to learn their names. After that it's easy. People have interests, hobbies, skills, jobs, etc. Anyone can find out as much about others as they want. When students find themselves in your class with many strangers, they are bound to feel a little insecure and anxious. You can help by encouraging your students to get to know each other's names and something about each other. This project is most effective at the beginning of a quarter, semester, or year, when students are not acquainted with one another.

Time: 1 hour

PROCESS

Provide students with scissors, crayons, glue, construction paper, magazines, string, etc. Ask each student to make a name tag for himself/herself which includes two things: student's name (clear enough to be read) and something to indicate an interest (hobby or goal of the individual). For example, a sailboat cut out of a magazine and the letters of the student's name arranged on the hull or sail would indicate an interest in sailing.

Interest in the subject matter used for the name tags attracts other students and conversations result. Once the ice is broken between students, further information can be gained from each other. It also provides a comfortable and practical way for teachers to get to know their students; be sure you make and wear a name tag too.

Some students will groan a little at the idea of wearing a name tag. You can remind them that many adult groups do the same, such groups as university and college classes, business groups, etc. Besides, the tags don't have to be worn by the individual all the time. They can be taped to desks, easels, lockers or notebooks. After a week or two the name tags can be discontinued if you choose, but you'll find them fun to do and helpful to use. Some of them will be works of art in themselves and students may want to keep them.

FOLLOW-UP

Encourage students to use each other's name when working together or when asking each other for something. You can help further by doing the same. You can also conduct a brief evaluative questionnaire related to the project. This should be done later in the quarter. You can ask such things as: Did the name tag activity help you get to know more students in class? Did it make it easier to talk to students you didn't know? Did it help you to make any new friends?

SELF INTEREST COLLAGE

APPLICABLE ART AREAS

Painting, Drawing, Printmaking, Design

BROAD OBJECTIVE

Positive Attitude Toward Self

BEHAVIORAL OBJECTIVE

To encourage students to become aware of their personal interests

ACTIVITY

This project works well as a fill-in project or as a pre-registration problem to encourage students to make an appraisal of their interests before they elect new classes.

Time: 1-5 hours

PROCESS

Ask students to assemble a self-interest collage using ordinary materials such as magazines, newspapers and photographs. The materials can be glued to tagboard or cardboard. Encourage students to make honest statements about themselves in their collages. They should explore all their interests including those related to school, home, job and leisure time. Ask students to make statements about the present and about their interests in the future in their collages.

FOLLOW-UP

Ask students to discuss their interests with the class or in small groups. They can use their collages as aids. Some questions which can be raised include: How do

your short range plans fit your interests? How do your interests coincide with your academic schedule? Are your interests realistic? What skills do you need to achieve your long-range interests?

GRADING ALTERNATIVES*

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Decision Making Skills

BEHAVIORAL OBJECTIVE

To involve students in the decision making process of grading

ACTIVITY

There are many methods of grading used in art education. They range from the traditional A, B, C method to recent moves toward no grading at all. You have probably experimented with a number of grading techniques, and chances are you will continue to try new methods. This activity is intended to involve students in the decision making process of grading.

Time: Open

PROCESS

Ask students to suggest all the different methods of grading they can think of. You may have to give them a start by suggesting a few — for example: the A, B, C method, the pass-fail option, etc. List them on a blackboard for all to see. Students will suggest point systems of grading, diary methods (daily accountability), contracts, etc. They might even come up with a few new ones. Next, ask students to suggest all the elements on which they can be graded. Make another list of these. It should include end product, daily effort, attendance, tests, extra credit, clean-up responsibility, classroom behavior, cooperation, etc. After students have had an opportunity to study the two lists, ask each of them to decide on which method he/she would like to be graded (list #1) and on which elements he/she would like to be graded (list #2). Students should select one method and several elements.

Students should keep a small notebook for the period they are going to "grade" themselves. In the notebook can be kept the student's choice of method and elements, daily notes, goals, objectives, progress tables and anything else they may consider pertinent to their experience. Students can also keep their own records of attendance. (You will want to keep your own as well.) Once students have made their decisions concerning method and elements of grading, they should not be changed. At grading time (or as frequently as you wish) you will have to sit down with students individually and go over their plans and progress notebooks with them. At these evaluation sessions, you will want to discuss the students' decisions with them as well as their progress. By the end of the grading period, students should be familiar with the grading process and with the decisions involved. You also should be more familiar with various grading techniques and processes. Since this activity requires a lot of your time, you may want to limit the number of students involved. You can ask a few students from your class to serve as a test group, or you can ask the group to decide by concensus how it should be handled.

FOLLOW-UP

At the end of the grading period, you will want students to share their experiences with each other. Many questions will be raised. For example: Were you happy with your decisions? What changes would you make next time? Were your decisions realistic? Workable? Be sure each student gets an opportunity to explain his/her decisions and their implications. If your school grading procedure allows varied grading, you can actually use the methods which students have chosen. If not, you will have to convert to the accepted system.

*While the **Grading Alternatives** and **Decisions: What Should I Do?** activities are designed to be used as separate and individual exercises, you will find them compatible to simultaneous use.

DECISIONS: WHAT SHOULD I DO?

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Decision Making Skills

BEHAVIORAL OBJECTIVE

To involve students in the decision making process in art education

ACTIVITY

Decision making is often taken for granted as an element in education. Too often we, as teachers, make all the decisions for our students. They merely follow directions and do as they are told. This practice is not only insulting to the integrity of the student, but it is also stifling to the creative process. This activity is included so that students and teachers can more easily recognize the kinds of decisions which must be made

during the course of any art process, and so that the full implications of those decisions can be observed.

Time: Open

PROCESS

Simply ask students to list all the decisions which they have to make during the course of any art process. For example:

Painting on Canvas

Decisions: Whether or not to buy wood for stretcher
What kind of wood to buy
Where to buy wood
How much to buy
How to transport it to school
What size painting to do
What kind of canvas to use
Whether or not to prime the canvas
What kind of painting to do
Decisions about color, space, balance, texture, etc.

All of the areas of art involve decision making. This activity is designed to make students more aware of the many decisions which they must make and the options which are available to them. It is also designed to encourage students to be aware of the consequences of their decisions. For example: What happens if I don't buy wood for a stretcher?

FOLLOW-UP

A verbal review of the decisions which students made can be exchanged between class members. Encourage discussions about options. Ask students such questions as: What would have happened if you had done this? Why did you decide to do that? What were the most difficult decisions which you had to make? Remind students of the enormous number of decisions which they must make during a normal day, from whether or not to get up and go to school or work, to what to have for lunch. In all cases, it is very important to note implications. What happens if you don't get up and go to school or work? What happens if you don't eat lunch? Finally, you can remind students of the decisions which will confront them after leaving school. The list is endless.

WEEKEND ART TRIP

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Decision Making Skills

BEHAVIORAL OBJECTIVE

To involve students in discovering art in the community as related to the decision making process

ACTIVITY

In any community there are scores of art related activities available to the public. Students can discover some of them by planning a weekend art outing, the prime objective being the decision making related to the trip.

Time: 2-3 days

PROCESS

Students working in small groups (3-4) can plan a weekend (2 day) art trip anywhere in the community. In order to establish some guidelines, several things should be established. For example, a budget should be set. You can decide on a maximum amount, perhaps $10.00 per student. All members in the group should play a role in all decision making. They will have to decide where to go, what to do, and how to get there. They will have to do some research for the trip. For example, they will have to gain information related to hours, costs, and reservations. It is important that the outing include all the "arts": theater, architecture, music, etc. Students can visit art galleries and studios, take in musical and theatrical performances, or visit craft shops. They can plan meals at places of unusual architecture, or travel through historical sections of town. Once decisions have been made and itineraries planned, students may want to actually make their trips. Those who do, can report their experiences to the class. The project is a lot of fun and it is also a perfect art and public relations activity. The outings can be written up for school and community newspapers.

FOLLOW-UP

Sharing plans and experiences with each other will be of great interest to all. Students should also be reminded to share their decision making experiences with the other groups. Ask them: How did you decide where to go? How did you decide how much to spend on what? How are you going to travel? What would you reconsider if you did it again?

Many positive experiences will be gained in addition to the decision making skills students learn, whether they actually go on their trips or not. They will become aware of the arts in their community, learn how to budget their time and money, and develop skills of communication with others.

ART PROJECT EVALUATION*

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Interpersonal Skills

BEHAVIORAL OBJECTIVE

To encourage students to develop skills required to make evaluative decisions about their work

ACTIVITY

Evaluation of the art process is a difficult and often misunderstood procedure. Students (and parents) expect to be "graded" on their work and this task usually falls upon the teacher. There are many ways to evaluate student art work and we are all defenders of our particular methods. However, there is one key ingredient missing in most evaluative processes, that of student participation. This activity is designed to involve students in the process of evaluating art projects and thus develop skills required to make work related evaluative decisions. Some of the skills which students will be involved with include goal setting, problem solving and evaluation (in relation to the total process).

Time: Open

PROCESS

There are many ways in which you can involve students in the evaluation process. For example:

1) One-to-one: You and a student share ideas about his/her work in a private situation.

2) Total class evaluation: Each student places his/her work before the entire class and makes evaluative judgments about it. Open discussion with the class should be encouraged.

3) Group analysis: With all student projects displayed, students take turns making evaluative remarks about any or all of the work.

Examples 2 and 3 require a little more courage, but once you and your students are comfortable with processes of this type, you will find the results most rewarding and helpful. In all cases it is very important that decisions be made in relation to the total art process and not simply about the finished product. Students should be encouraged to relate comments about their work (paintings, pottery, jewelry, weavings, prints) to original goals and plans. Some questions you should raise include: What were your original goals? How did they work out? What changes did you make? Were your plans realistic? Questions should also be raised about the problem solving process itself. For example: What problems were encountered during the process? How did you solve them? What would you do differently next time?

FOLLOW-UP

You can lead a brief discussion on the relationships between evaluating school work and performance assessment in the world of work. Many students have jobs. Ask them to evaluate their "work." Raise such questions as: What is your job description? What qualifications do you need for your job? What problems do you encounter in your work? How do you solve them? Are you satisfied with the quality of work you are doing?

Finally, students can ask some of the same job-related questions of others. You can ask students to prepare questionnaires which can be used with parents, teachers, or other students.

*While the **Art Project Evaluation** and **Pride in Workmanship** activities are designed to be used as separate and individual exercises, you will find them compatible to simultaneous use.

PRIDE IN WORKMANSHIP

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Clarification of School and Work Values

BEHAVIORAL OBJECTIVE

To develop in students a recognition and appreciation of pride in workmanship

ACTIVITY

Many of the tools and supplies we use today are poorly constructed, easily broken and expensive. Students' attitude toward "cheap" materials is one of indifference. It breeds a lack of respect for equipment and supplies and it can lead to a lack of pride in their own workmanship. This activity is intended to make students aware of what good workmanship is and to encourage a respect for it in their own artistic endeavors.

Time: Open

PROCESS

Conduct a brief discussion with your class on the subject of pride in workmanship. You can begin by asking students: What does pride in workmanship mean to you? Give some examples of good and poor craftmanship in your own home and in school. Encourage students to interview artists and artisans in the community and in their own homes and schools. Many of them can be found very close to home. Students will learn what pride in craftsmanship means to them. They can also research early American craftsmen and their work and compare it to today's. What are the differences? Why are they different?

FOLLOW-UP

Students should share their information with others in class. This project could very easily be done in conjunction with social studies units. Finally, you can tie the findings to your own classroom situation. Ask students: How can you develop pride in your own work? Many examples can be found in all areas of art. For example: properly versus poorly constructed canvas stretchers, pottery, jewelry, etc. The important thing to remember is that pride is a matter of attitude, and it can be contagious.

STUDENT "INTROS AND DEMOS"

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Interpersonal Skills

BEHAVIORAL OBJECTIVE

To encourage students to develop communications skills in work related situations

ACTIVITY

When it is time to introduce new ideas or to demonstrate new techniques, teachers are traditionally prepared to do the "showing and telling" and the students the "watching and listening." Art teachers are forever showing students how to build canvas stretchers, stretch canvas, pug clay, mix glazes, cast metals, solder, etc. This activity is designed to encourage the development of communications skills in students. Some of the skills students will have to deal with include preparation, speaking before a group, clarity in presentation and evaluation.

Time: 15 minutes — 1 hour

PROCESS

When it is time to introduce a new idea in your particular area of art education, or when it is necessary to demonstrate a new technique to students, encourage some of your experienced students to take charge of the introductions and demonstrations. For example, in a painting class it is necessary to "show" new students how to properly build a canvas stretcher and correctly stretch a canvas. It is not necessary that the teacher do the "showing." Ask experienced students (anyone who has built a stretcher and stretched a canvas) to prepare to give the demonstration. You can serve as consultant to students during their preparation. Students will have to prepare for the demonstration by having all necessary tools and required materials on hand, including a brief "script" to follow (lesson plans), and perhaps a handout for students to follow, and a brief overview (evaluation). It is a good idea to have student demonstrators work in teams. They can handle preparations together and assist one another in the demonstration. Besides, people are more comfortable before a group when they have supportive assistance. Students can handle demonstrations in all areas of art education: how to cast metals, how to pug clay, how to operate a press, how to warp a loom, etc. Remind students to include such vital information as safety precautions, care of equipment and proper clean-up. When demonstrations are complete, student demonstrators should provide a brief overview (a verbal re-run of the process emphasizing the vital "do's" and "don'ts" of the process). The overview should include a question and answer period with the class. It might be a good idea to have a dry run. The demonstrating team can give their presentation to you or to several teachers in your department after school. This will be a good time to help them through any rough spots and to make suggestions.

More experienced students might be able to handle an introduction to a new unit. Perhaps a student or two can prepare an introduction with you as a member of the team. This will give them support and allow them to take an active verbal part.

An Alternative Approach: Have each student responsible for some particular technical skill and be prepared to demonstrate this skill to a single student or small group, as the need arises, throughout the quarter. Post a list of all the techniques that will need to be covered and discuss with the class what, generally, each involves. Then require that students choose which area they would prefer to handle. Students should then hand in a summary of the information they feel is important for their area, so you can review the students' knowledge and give any suggestions or corrections.

FOLLOW-UP

Upon completion of the demonstration, ask students to respond to the presentation. What kind of job did the student demonstrators do? Was the demonstration clear and complete? Were directions easy to understand? It is a good idea to have the student demonstrators respond to their audience as well. They can respond to such questions as: What was the most difficult part of the presentation? Was the class a good audience? Were they quiet and attentive? At this point you can briefly tie the activity to work situations, asking such questions as: What kinds of jobs require the same skills?

MURAL AND GRAPHIC DESIGN

APPLICABLE ART AREAS

Painting, Fibers, Design, Drawing, Ceramics, Printmaking

BROAD OBJECTIVE

Interpersonal Skills

BEHAVIORAL OBJECTIVE

To encourage students to develop group skills

ACTIVITY

School buildings are notorious for their blank walls and bland color schemes. You can take advantage of this situation by suggesting that your class plan a mural or a graphic design for your school. (Administrators are usually encouraging and supportive of plans of this type and are good sources of revenue for materials.) Take a look around your school and examine some of the sites available for a project of this type. There are large walls in gymnasiums, cafeterias, libraries, lunchrooms, and pools. You can also take advantage of hallways, entryways and classroom walls.

Time: Open

PROCESS

Using a group of students (groups can range from six or seven to an entire class), ask members to make plans for a mural or graphic design. Students will have to choose a site for their work. If it is impossible to produce a mural on a wall in your school, students can gain many of the same skills by using a large piece of paper which can be attached to a wall in your room. Students will also have to decide on a theme for their mural. You can start students thinking by suggesting some theme ideas such as school related ideas, home activities or sport themes. Students should decide on kinds and costs of materials needed. If you and your students decide to paint a mural on a wall, prepare the wall with a coat of low gloss enamel and paint the design with latex enamel. It dries quickly to a hard finish and is water soluble. Students may decide to form committees for various jobs, choose or assume leadership roles and schedule work assignments. You can serve as a guide in these situations, but it is important that students make their own decisions. Some of the skills which students will develop include group communications, cooperation, problem solving techniques and evaluative processes.

An Alternative Approach: This same idea could be used with any group project: a group designed and executed rug to hang in the library, patchwork-type batik wall hanging for an office, ceramic tile wall mural, etc. A group project is a highly effective way to get an entire class off to a quick start at the beginning of a quarter and develops a feeling of camaraderie within the class.

FOLLOW-UP

Much of the evaluation of this project should be done during its progression. You should serve as a guide to encourage cooperation, assist in problem solving, and promote meaningful evaluation. It is important that all members of the group have an opportunity to contribute in the decision making. At the completion of the project, hold a brief discussion with the group to allow members to air their feelings about the process of group activities. Raise such questions as: What did you like or dislike about the project? What would you like to have done differently? How was leadership decided? How was it decided who would do what jobs? Did some people do more work than others? Why? You can relate the experiences of the activity to the world of work. Students can compare the skills needed in group activity to those needed in the types of jobs they anticipate entering.

DISCOVERING ARTISTS OF MINORITY GROUPS

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Clarification of School and Work Values

BEHAVIORAL OBJECTIVE

To encourage students to discover artists from minority groups

ACTIVITY

This activity is designed to encourage students to discover professional and amateur artists of minority groups. Minority groups include women, members of various ethnic backgrounds, and other groups that are stereotyped in our society. It is intended that students will learn about the artists' works, some of their special problems and their contributions to society.

Time: Open

PROCESS

Ask students to prepare a biographical sketch of a minority professional or amateur artist. Work can be done in the library or in the field (personal interview). Students can work alone or in small groups. Special attention should be paid to the individual artist's contributions to society, but other questions can be raised. For example: What unique problems have you encountered as an artist from a minority group? How did you handle the problems? What effect has it had on your work? Your life?

An Alternative Approach: Choose a specific minority or ethnic group (American Indian, Oriental,

Jewish, African, Mexican, etc.). Each student does research into some aspect of the group (religion, politics, lifestyle, art, philosophy, folk-lore, etc.) and then does an art project based on the findings of his/her research. The project should reflect specific subject matter, ideas, view of life, or use the actual techniques of the people. When all projects are completed, have the students present their projects to the class with an explanation of their particular approach to the minority group and what they drew from their research and work.

FOLLOW-UP

This is a good human relations activity for your class. Students can share their findings with each other and you can encourage a discussion on the subject of human relations. In addition, you might want to have an "artist of the month" program, or make posters of minority artists and display them in your school.

ART SHOW POSTERS

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Awareness of Occupational Areas

BEHAVIORAL OBJECTIVE

To encourage students to become aware of active artists in the community

ACTIVITY

This exercise can be done as a regular class unit, a fill-in project, or as an extra credit project.

Time: 1-5 hours

PROCESS

There are many professional and amateur practicing artists in and around your community. Local newspapers list the names of artists and the times and locations of their shows. Ask students to check the newspaper arts section and choose an artist who is having a show in or close to your community in the near future. Students can then design an original poster advertising the artist's show. It is possible that some students may know an artist personally and prepare an actual poster for his/her exhibit. The poster should include all necessary information, such as the artist's name, type and style of work, time, place and address of the exhibit. Students should be encouraged to make their posters both informative and aesthetically pleasing, so that when finished, they can be displayed around the school to advertise the upcoming shows. Posters can be made using ordinary materials such as construction paper, photographs, newspapers, etc. The posters can be prominently displayed around school throughout the entire school year.

An Alternative Approach: Have each student bring in several articles from local newspapers or magazines dealing with artists, galleries, shows and art related occupations in the area. Post the articles as they come in on a large, conspicuous bulletin board. Encourage the reading of the articles through class or small group discussion, worksheets based on the material, or any other appropriate means.

FOLLOW-UP

The project will not only make your students aware of practicing artists in your community, but also interest other students and teachers in seeing some of the art exhibits. Encourage your students to attend some of the shows and report their findings and reactions to the class.

ART RELATED OCCUPATIONAL RESOURCE GUIDE*

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Awareness of Occupational Areas

BEHAVIORAL OBJECTIVE

To encourage students to become aware of the art related occupations in their community

ACTIVITY

Most students are not aware of the numerous possibilities existing in art related occupations. They are usually familiar only with the obvious ones, such as art teacher, architect or cartoonist. This project is designed to encourage students to seek out people in their own community who are employed as artists. Your students will be surprised to find out how many people are "working artists" and at the variety of art related jobs which exist.

Time: Open

PROCESS

Ask your students to gather information to be used to develop an art related occupations resource guide from your own community. Students will discover men and women in their own surroundings who are working in jobs which require some sort of art training. Some examples are: architects, fashion designers, interior

*While the **Art Related Occupational Resource Guide** and **Post High School Art Training Directory** activities are designed to be used as separate and individual exercises, you will find them compatible to simultaneous use.

decorators, cartoonists and illustrators, advertising artists and professional artists. Some students' parents and relatives will qualify. For most students, however, it will mean either gaining information from a neighbor or going to a local business place and making inquiries. Nearly every business has in its employ people who are trained to do specific jobs requiring some art training. You can coach your students about how to conduct their inquiries. The information which the students gather should include the artist's name, job title, business address and telephone number. The information can be compiled and made into a directory for use in your department. It will be of great value as a source of guest speakers and resource personnel. But it's greatest worth will come from the students' recognition of the occupational possibilities which exist in the field of art.

FOLLOW-UP

It will be important to provide students with the opportunity to evaluate what they have discovered. Promote a brief group discussion to share information. Some of the students in their fact-finding missions may have gained additional or unusual information about the artists, such as the earning potential of a particular occupation, or special kinds of training or interests needed in a certain job. Most students however, will have obtained only the minimum information mentioned, which is fine. This is the **only** information which should be included in the guide. The directory should serve at least two important purposes: it will be of great help when you need guest speakers, demonstrators and resource people and it will also make your students aware of the numerous opportunities which exist in art related occupations. Periodically, you will want to make additions and up-date your resource guide.

POST HIGH SCHOOL AND TRAINING DIRECTORY

APPLICABLE ART AREAS

All Areas

BROAD OBJECTIVE

Awareness of Occupational Areas

BEHAVIORAL OBJECTIVE

To encourage students to examine post high school training programs in art

ACTIVITY

There are many post high school training programs in the field of art. Students (and teachers) are not readily familiar with many of them. When students ask you to recommend a place to study interior design, landscape architecture, advertising layout, or art education, you should be able to do more than recommend your alma mater or to refer students to their counselors. You should be able to help, but you probably aren't familiar with all of the learning facilities available to students. This project is designed to develop a directory of art training sources which students can use to make decisions about their futures.

Time: Open

PROCESS

Ask students to examine lists of colleges, universities, schools of art, vocational-technical schools, branches of the military, etc., and choose one or more institutions for investigation. Lists of institutions can be obtained from libraries, recruiters and school directories, such as the annual art school directory, **American Artists Magazine.** Ask students to write to the institutions for general information and catalogs, and also to contact the chairpersons of particular departments for specific information and application materials. Most schools and department heads are willing to send materials. Many departments have material packets prepared for such requests.

FOLLOW-UP

When materials arrive, ask students to make brief reports to the class sharing their discoveries. Materials can be alphabetized and kept in boxes or file cabinets for easy reference. Each year materials can be up-dated and inappropriate materials discarded. The project works very well as an extra credit exercise or as a "filler unit." It is also an excellent project for a school-wide careers or vocations unit.

You will find a well developed directory invaluable to you and your students as a career planning resource. Further suggestions for follow-up include field trips which can be planned to encourage students to visit some of the places which they have contacted. Guest speakers from various institutions can also be invited as additional sources of information.